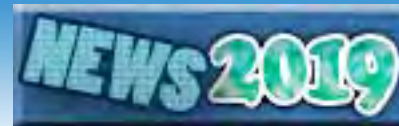


May

Magic Lantern Society
of the United States and Canada



*A 21st Century Lantern Slide Show
An Opportunity for Some Creative Narrative*

LOOK for those Buttons and roll-over effects

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*Click to Check-Out these Lantern Slides
for today's audience*

Mark your Calendar

Magic Lantern Society Convention 2020

From Brian Rogers

*Save the Date!!!
The 2020 Convention of the Magic
Lantern Society will be held*

**June 11-14, 2020
in Cleveland, Ohio**

The Magic Lantern Society of the US and Canada will hold its 19th International Convention and celebrate its 40th anniversary in Cleveland OH on June 11-14, 2020.

The convention will focus on “Looking Back and Looking Forward” – featuring the best of the society’s 40 years and looking forward to the next 40 years. Where do magic lanterns go in the next 40 years? Find out - mark your calendar now, and plan to attend!

We’re planning a range of events, including performances, workshops, academic presentations, exhibitions, poster sessions and tours. The formal call for convention presentations and performances will be issued May 15 but you can start planning your role now. We are especially seeking participation from students and newcomers to the society. Proposals will be due December 1, 2019.

NOTE
CHANGE
COMING

MLS Facebook Page Changes

For some time, the Magic Lantern Society of the US and Canada has been managing two Facebook pages. Members and interested Facebook participants have been confused by having two, not knowing why two or what the difference is.

We’ve decided to merge the pages.

The one at <https://www.facebook.com/magiclanternsocUSCan/> will go away at the end of May 2019.



The continuing public group page, <https://www.facebook.com/groups/407347156096502/> will continue to be a lively source of information, questions and answers, and images of magic lanterns and related items. If you’re not already signed up as a member of the group page, please join the group (unfortunately, we can’t automatically add you). And join the discussion!



If you have any questions email Brian at
briandrogers@gmail.com



The Largest Museum Show of Movie Posters & Movie “Coming Attraction” Glass Slides

**EXHIBITION INCLUDES EXAMPLES FROM EARLY 1900S TO 1980S,
WITH A SPOTLIGHT ON THE GOLDEN AGE OF HOLLYWOOD
WEST PALM BEACH, FL**

From Dwight Cleveland

July 12 through October 29, 2019



The Norton Museum of Art is thrilled to present the largest ever museum exhibition of classic movie posters and movie “coming attraction” glass slides from one of the most prominent private collections in the world. Titled Coming Soon: Film Posters from the Dwight M. Cleveland Collection, the exhibition includes

more than 200 posters representing comedies, musicals, Westerns, sci-fi thrillers, dramas, and others that date from the turn of the 20th century to the late 1980s. Coming Soon will be on view from July 12 through October 29, 2019.

<https://www.norton.org/exhibitions/upcoming-exhibitions>

The exhibition is co-organized by guest curator Matthew Bird and Norton Assistant Curator J. Rachel Gustafson, who selected 215 posters, from the more than 3,000 held in the Cleveland Collection, to present a comprehensive history of movie poster art and the long standing allure

continued next page

EXHIBITION of Coming Glass Slides continued



of Hollywood these objects helped promote. The exhibition includes posters of iconic films such as *Casablanca*, *The Godfather*, *Singin' in the Rain*, *North by Northwest*, and *Grand Hotel*, as well as memorable cult classics such as *Barbarella* and *Attack of the 50 Foot Woman*.

“This exhibition is a landmark event for the art form, which has not been granted the respect of a stand-alone show,” says Chicago-based collector Dwight Cleveland.

“Film posters have always been mixed with costumes, scripts, props, and other ephemera in previous exhibitions about movies. Most film buffs think all the art is on the screen, but I believe the best posters can represent the soul of the movie itself – and communicate volumes about the essence of the film.”



**NORTON
MUSEUM
OF ART**

1450 S. Dixie Highway
West Palm Beach, Florida 33401

About Norton Museum of Art

Founded in 1941, the Norton Museum of Art is recognized for its distinguished holdings in American, European, and Chinese art, and a continually expanding presence for Photography and Contemporary art. Its masterpieces of 19th century and 20th century European painting and sculpture include works by Brancusi, Gauguin, Matisse, and Picasso, and American works by Stuart Davis, Hopper, O’Keeffe, Pollock, and Sheeler.

LOOKING FOR COLOR LOST: THE KELLER-DORIAN-BERTHON PROCESS ON LENTICULAR FILM

**Conservatoire des techniques
of the Cinémathèque française,
51 rue de Bercy Paris 12th**

Friday, May 3rd, 2:30 pm

Lecture by François Ede,
with projection of films in unpublished colors.

This lecture will be illustrated by several excerpts from films including essays Thomsoncolor unpublished and a short film in color shot in Corsica (1928), Mateo Falcone, William Delafontaine (collection Bernard Tichit)

The Keller-Dorian-Berthon process is a virtual network method obtained through a three-band trichromatic selection filter placed in the objective. The image of the filter makes it possible to obtain a trichromatic selection, thanks to micro-diopeters engraved on the support of the film. The inventor, the physicist Rodolphe Berthon, filed the patent in 1908. The First World War interrupts research in France. In 1924, some experimental films were screened, but the focus of the print run was far from over. In 1929, an agreement was reached between Eastman-Kodak and Keller-Dorian for the exploitation of the patent in the United States; the Rochester company is content to exploit the process on the market of amateur cinema in 16 mm, under the name of Kodacolor.



Horizontal embossed film test, c. 1936, coll. François Ede

In 1931, Rodolphe Berthon founded a competing company, Cinéchromatique, and sold his patent to the Siemens-Halske trust. The Thomson-Houston company is resuming research that is interrupted by the Second World War. In 1947, Jacques Tati's *Jour de fête* production, using the Thomsoncolor process, was announced in the press, but the printing process proved impractical and the film was used in black and white on its release. It was not until 1995 that the public discovers the colors of *Feast Day*. The Keller-Dorian process will never go beyond the experimental stage. Nearly a century later, micro-lens technology will forget this visionary invention.

François Ede is director of photography and director of documentaries. Since 1988, he has been working as a film restorer. He is a member of the Scientific Committee of the Conservatoire des Techniques at La Cinémathèque Française. He is the author of *Jour de fête* or the color found (Ed Cahiers du cinéma) evoking the history of the color version of this film that used the Keller-Dorian process.

Thanks to Pierre Clavé, Bernard Tichit, INA.

Next lecture: Friday, June 14, 2019,
FIRST TIME CINEMA: AROUND THE
UNIVERSAL EXHIBITION OF 1900, Study
Day with screenings of recently restored films

Laurent Mannoni
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du Patrimoine
et du Conservatoire
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appareils/collection.html](http://www.cinematheque.fr/fr/catalogues/appareils/collection.html)



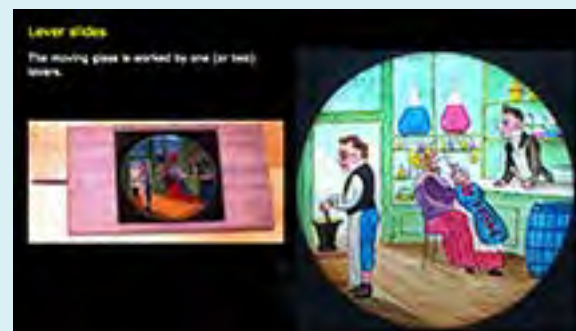
Here's a Site With Many Examples of Animated Lantern Slides

Before the coming of cinema a lot of tricks were created to enliven the projected images. They were both simple and fanciful. Some of them are shown here.

- Slipping panorama slide
- Slipping slides
- Lever slides
- Mechanical slides with a silhouette
- Rackwork slides, chromatrope
- Dissolving View



<http://www.magiadellaluce.com/Special%20lantern%20slides.html#>



Smart Videos for Curious Minds of All Ages



<https://thekidshouldseethis.com/post/magic-lantern-slides>



The Victoria and Albert Museum chronicles the history of magic lantern slides while sharing their collection in the video above. Learn more about the medium at MagicLanternSociety.org and at the V&A: From the Royal Albert Hall to the Victorian Home: The Many Uses of the Magic Lantern.



From Our Facebook Page

From Shalyn Claggett

April 5 at 10:49 AM

Here are some slides from the set “The Frog King and the Boy: (Or, The Tables Turned).” In it, Harry Willful and his friends were stoning frogs when, lo, an 8-foot Frog King appears and avenges his brothers. It ends with Harry’s murder by drowning. As far as entertaining slide sets go, this one is a big hit at my holiday party! Sorry for picture quality—don’t have my light box in the office.



Nishiki Kage-e in The Osaka Museum of History

From Mitsue Ikeda-Tanaka
mi3tsu2-0121e@rouge.plala.or.jp

Leaflet at right is for our
**performance and workshop in
the Osaka History Museum on
May 6th.**

The Osaka Museum of History has the
largest number of Taneitas in Japan.
It is very lucky to be able to do it in the
famous place where is closely related
to the history of the Nishiki Kage-e.

The leaflet has the same design as the
previous workshop, but some photos
have been replaced.

We are preparing for that audience
and workshop participants enjoy the
Nishiki Kage-e (we do not have more
practice time for performance than
before, but we will do our best).
The program is “the message of
Fukusuke,” “An unlucky day”
“Karinsya,” and then an exciting
workshop.

What a nice thing we can continue
with Nishiki Kage-e.
We are always grateful to you for
supporting Nishiki Kage-e Ikeda-
Gumi.



From Japan, where cherry blossom petals
are pouring

Best regards,

Mitsue
mi3tsu2-0121e@rouge.plala.or.jp
<http://nishiki-kagee.com>



**to Inquiry From
Previous Issue**

From Gale Wollenberg
gwollenberg@gmail.com

Sharing Information

On that tall bulb in the animatograph, the
much lower wattage 120 volt bulb that
looks like an antique radio tube is what I
used in my replica MLs and restorations
available at Wal-mart. Can't remember
what it is called (halogen), yeah it just

came to me. Anyway
it has to be the clear
halogen bulb.

Best regards, Gale..





Megaethoscope For Sale

From Steve Barnes

I was asked to see if this was something that might be worth putting in the E-pub. A friend in GA has the megaethoscope in the photos below for sale. They are asking \$6,800. They can contact me or Carol at her email below. They told me it was complete (with stand) & in good working order, as best they can tell.

Steve Barnes
thesteve4@yahoo.com

Carol Beck
beck6110@comcast.net



COLLECTING GLASS SLIDES LAUREL & HARDY



By Rob Lewis

https://www.laurelandhardy.org/Laurel_and_Hardy_GLASS_SLIDES.html

I take a look at collecting glass coming attraction slides. Early glass slides consisted of two pieces of glass: one pane containing a hand-painted image and the second pane placed over the image for protection. They were projected via a MAGIC LANTERN projector.

During the 1900's films ran on average one or two reels (a reel being approx 10 minutes). Unlike later years where they would have more than one projector and swiftly changed between the two, in those days there would be just one film projector so there would be a pause in the show.

Some theatres would have sing-a-longs while the projectionist



changed reels in the early days with a Magic Lantern slide show. Later in the 1900's they would show a slide featuring a coming attraction. The Laurel and Hardy slides that I have seen measure 3.25" by 4", and they are held together with pieces of black tape on the edges of the two panes.

The slides would normally have a blank area along the bottom, this is where the cinema would write in by hand the show times and the day the film started. Slides held together with the black tape carried on right up to the 1930's when they were replaced by a second type of slide which were held together by two pieces of light brown cardboard stapled together. The cardboard versions continued to be used right up until the 1950's.

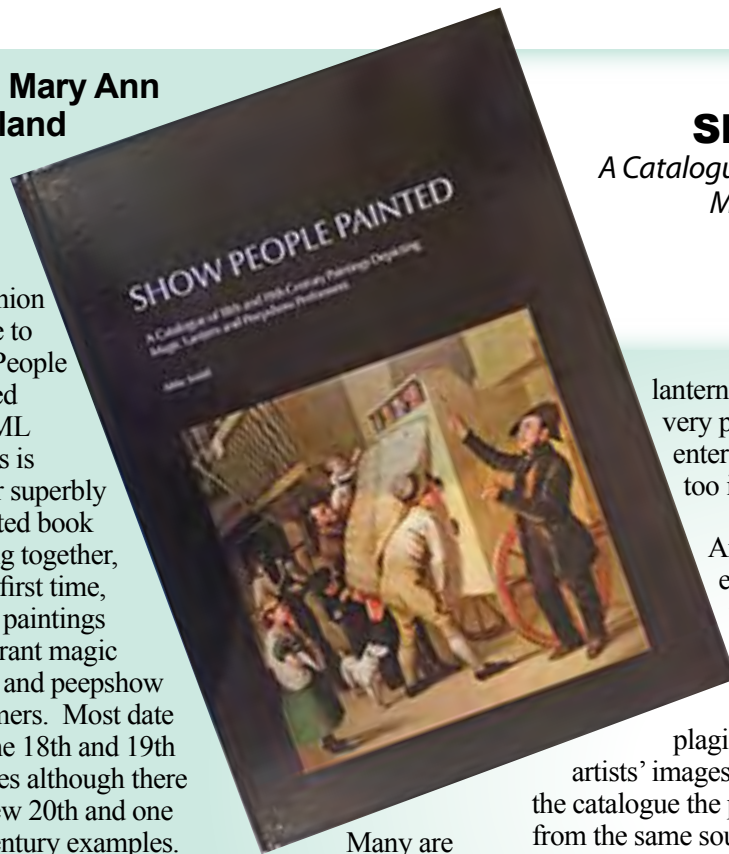
From Mary Ann
Auckland

A

companion volume to *Show People Sculpted* (see TML 11), this is another superbly illustrated book bringing together, for the first time, known paintings of itinerant magic lantern and peepshow performers. Most date from the 18th and 19th centuries although there are a few 20th and one 17th century examples.

Many are from Mike Smith's own collection and others from public and private collections including those of Dick Balzer, Jacques Prenez, John Townsend and the Museo Nazionale del Cinema in Italy.

In his fascinating introduction David Robinson makes the point that these paintings – particularly those from the 18th century – mark a social and cultural revolution, depicting the time when detailed and coloured images reached the great majority of people, not just the privileged few. Before the show people took their peepshows and lanterns on the road, most of the population had only seen images in church windows and on inn signs. This began to change in the 17th century with cheaper printed books ('chapbooks'), the development of peepshows and finally magic



BOOK REVIEW SHOW PEOPLE PAINTED

*A Catalogue of 18th and 19th Century Paintings Depicting
Magic Lantern and Peepshow Performers*

Mike Smith

LMH Smith, 2019

Hardback, 108 pages

lanterns. Judging from the paintings, the shows were very popular although one painting shows a rival street entertainment – the 'Punch and Judy' show – and that too is drawing the crowds.

Another clear theme emerging from the book is the extent to which artists copied or even cheekily plagiarised, other

artists' images in this area. In the catalogue the pictures derived from the same source are carefully grouped and whenever possible the earliest identified. Perhaps the best known example is Edmé Bouchardon's 1737 depiction of a female lanternist with a musical box

from *Études Prises dans le Bas Peuple ou Les Cris de Paris* (Studies of the Lower Classes or the Cries of Paris) – but ironically she is also the only female lanternist so far found in this medium.

Another example is *Der Guckkastenmann* by French artist Nicolas Lancret (1690-1743), a student of Watteau, showing a group of women viewing a peepshow. Copies from the 18th and 19th centuries are shown alongside the original. In another group, just the showman and his peepshow from a street scene called *The Peepshow* by British artist Joshua Cristall (1767-1847) appear in two very similar studies by Charles T. Gale in the 1890s and Henry Gillard Glindoni around 1900.



Thanks to a noteworthy piece of research the peepshow presenter shown on the book cover has been identified. The painting was restored after being found in Stourbridge Library (West Midlands of



continued next page

Book Review continued

England) in a poor state. A label on the back and an 1837 survey revealed that the showman was Joseph Shallcross, landlord of the Foley Arms and a well-known local character. This is one of a number of useful and interesting descriptions and explanations included throughout the catalogue. Wherever possible dates and attributions are also included as well as information about the painting itself.

Most of the paintings are by artists from mainland Europe and the UK, with a few from the USA, two from China and even one from Vietnam – these last three are painted on rice paper and from the Dick Balzer collection. At the end of the catalogue Mike has included depictions of some other image shows, such as shadow puppets, and optical instruments like the camera obscura.

The book contains over 130 full colour images, some showing detail from larger canvasses and 'busy' street scenes. The price represents very good value for this number and quality of reproduction. Mike's own collection has been photographed by Carol Morrison and the book has been expertly designed and produced by Dennis Crompton. The price is £30.00 which includes post and packing to anywhere worldwide. Order direct from Mike Smith only, by email to kime1944@gmail.com.

Mary Ann Auckland

A Big Thank You to the following:

contributing to this months issue.

**Mary Ann Auckland
Steve Barnes
Shalyn Claggett
Dwight Cleveland
David Evans
Laurent Mannoni
Mitsue Ikeda-Tanaka
Rob Lewis
Brian Rogers
Gale Wollenberg**

Now it's your turn to share!

Do you have a favorite site or a collection of images you would like to share with the rest of the society?

E-mail Larry



Welcome New Member

Correction

I received with pleasure the last issue of the bulletin. Thanks for putting my name in the new member's corner. Unfortunately it is misspelled : it is written Gervaise Lacasse, but my name is Germain Lacasse, like you can see in my email adress three lines below. As this allows me to ask a correction in the next issue, would you also add that I am presently preparing a book about the magic lantern and illustrated lecture in Quebec and happy to exchange information on this topic with anyone else interested.

Best regards

Germain Lacasse

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Canada

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Retired film historian at University of Montreal